

In Memory of Fine Artists
ede - else
&
Frederick H. Buchholz

a gift from
Dorothea Buchholz Cappiello
Virgilio Cappiello
Cecilia C. Lins-Morstadt
Twixt Trees Studios





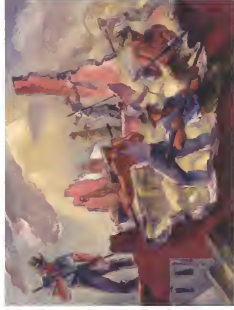
Frederick H. Buchholz, Dorothea, oil, 29.5 x 24"



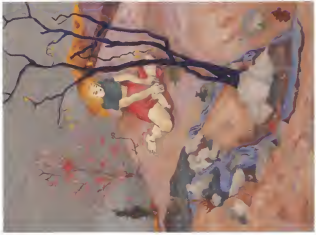
ede-else, Datura, oil, 28 x 17"



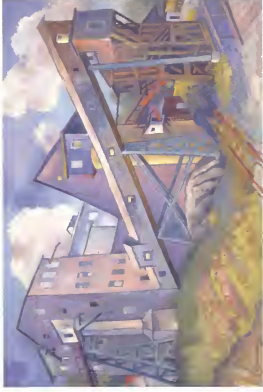
ede-else, Bovine Family, oil, 30 x 42"



Frederick H. Buchholz, The Razing, oil, 18 x 24"



ede-else, Reverie, oil, 24 x 18"



Frederick H. Buchholz, Mine Buildings, oil, 24 x 36"



Frederick H. Buchholz, Drying Nets, oil, 24 x 36"



ede-else, At Rest, oil, 33.5 x 29.75"

Two American Artists: Frederick H. Buchholz and ede-else

As different as were the names of these two excellent American artists, Frederick Hepner Buchholz (1901-1983) and the woman who chose to go by "ede-else" (1894-1984), their artwork was also refreshingly dissimilar. Both give American art history uniquely insightful glimpses into the past of our culture, our society and our individualism. Both strove for excellence, and succeeded with recognition, acclaim, and the respect of their peers. But most remarkable and noteworthy was that Fred Buchholz and ede-else fell in love. Together, they created more artistic endeavors and accomplishments as a family with their beloved daughter in tow than one could imagine uncovering. It was all done with the elegant grace of life's dance.

There is always the argument among artists, art historians and critics whether one should look at the art alone and let it stand for itself or view the artist as a whole person in order to better understand the art. Either way, the "message" if that is what compels artists to create, is uniquely harmonious when one views the works of both Frederick H. Buchholz and ede-else.

"What makes them so remarkable to me," says their daughter Dorothea Buchholz Cappiello, "is that they maintained their artistic differences. Most husband and wife teams end up painting similarly, even if they did not start out the same, but with mother and father, they stayed unique to their own styles. They were so supportive of each other maintaining his or her own approach. Of course father had to be more flexible as he was the major bread winner and used his talents with the intent of supporting us as a family, so this in turn made his range phenomenal. He was equally comfortable in a variety of media. But I believe mother was the true master painter of the pair; she never compromised her style to anything but what she wanted to create. He was supportive of her in that all the way."

Artists are often judged by peers (and by the art historians and critics) by whom they paint with. Both Frederick Buchholz and ede-else were surrounded by other talents of the day from Robert Henri to Edward Hopper and Calder at exhibitions and in and among the circles with whom they were affiliated. Both Frederick H. Buchholz and ede-else were elected to *Who's Who in American Art*. The couple met in the early 1920s at the famed Art Students League in New York City which was to breed, along with the Philadelphia group and a select group in California, the most acclaimed of

American art movements, the American post-impressionist school. These artists were encouraged to use the skill of the classicists to go beyond and apply imagination, color, light and line more so than any other generation. This generation was to spearhead two separate and diverse schools of art, the modernist or cubist generation that went beyond realism to embrace geometry and the industrial arts and the uniquely American post-impressionist movement which favored landscapes as well as the human form and interiors. The California impressionists, the Philadelphia school, the Hudson River movement and the Connecticut impressionists were all contemporaries, acquaintances and friends of this couple, who represented the "next generation" of representational art.

Unlike many of their contemporaries, Fred Buchholz and Elsie Miller fell in love and married in 1922 into a cooperative union that was to last over 61 years, and arguably into eternity. They live on through their artwork, their daughter, the love she brings to her family, and their legacy that is well documented in news reports from the archives of *The New York Times* to local and regional papers. Their lifework became an expression of their art and their marriage. No matter what stage of their marriage and careers, they were creating a beautiful life as well as works of art. They contributed to the artistic community in immeasurable ways. The largest collection of their works is still held by the family and remains in their studio remarkably untouched from the last days when "Fred and Elsie" painted together. Occasionally a few pieces were sent out on loan or sold to a select collector of American art. But the remaining pieces are housed and displayed together showing the different artistic styles of husband and wife as well as their different temperaments and work environments. Between their works in this massive Connecticut studio with North light is tucked the work space of their daughter, now an accomplished and semi-retired professional of the arts herself. Dorothea Buchholz Cappiello exudes the enthusiasm and quiet contentment of both her father and mother. "My parents were quiet people; unlike stereotypes of wild Greenwich Village artists, they led a conservative life socially with a quiet dignity. They were not drinkers or unconventional in a social sense. My mother in fact was quite conventional. She dressed conservatively; yet, her artwork was unconventional. She did not advertise herself. My father was such a supportive man, a calming influence on the family, who would always take responsibility, yet he encouraged her independence."

Even her name belies Elsie's conventional approach to an unconventional way of seeing life. She changed her name as a way to subvert the art critics, dealers, curators and museum directors who wanted to isolate and differentiate "women artists." In Elsie Miller of East Orange, New Jersey's mind, and even later as Mrs. Frederick H. Buchholz, her name and title were

appropriate in social circumstances, but artistically, it was no one's business whether she were a man or woman. Indeed, ede-else was an "artist," plain and simple. The observers could take her artwork at its worth, but not with the colored screens of deeming it first the work of a "woman" artist. How she selected the name was ironic as it was indeed a combination of the terms of endearment her two favorite men, her father and husband gave her. "Her father always called her "Ede," explained Dorothea Buchholz Cappiello, "but my father, her husband, always called her "Else." The small caps came from her admiration of another contemporary, e.e. cumming, and the leading American poet much admired in Greenwich Village.

In fact, one thinks of the famed e.e. cummings poem, "anyone lives in a little how town," when one learns more about the Buchholz-ede-else artist team. They were exposed to all the most important societal movements of the time from the Village to the height of jazz, the end of World War I, the Great Depression with WPA, the Industrial Age and rise of commercial art, and then World War II, Korea, Vietnam and even the roaring comeback of optimism of Ronald Reagan as president. Their work and lives reflected these monumental, successful, and at times, painful passages in American history.

When one views an oil painting of an abandoned factory in New Jersey by Frederick H. Buchholz, one can feel not just the majestic power of the Industrial age, but also the despair of the abandonment. One feels the destructive intrusion on nature's landscape as well as the financial loss of its emptiness and lost jobs.

Above. A New Jersey plant conveys the sense of the Industrial Age. Original by Frederick H. Buchholz.

Below, An auction in New Jersey, Original by Frederick H. Buchholz.

Another painting depicts an auction in rural New Jersey during the Depression. Through the movement of the brush strokes and the subjects, one can see the fervor of attaining a good bargain as well as the despair of holding a cherished heirloom to be sold, perhaps, for money for food or rent.

There is evidence of his optimism and a childlike fascination with color and form when one views Frederick H. Buchholz's circus series. The artist had a lifelong fascination with the circus, a pursuit he took up for a few months along the way in his youth. There is a strong sensual perception and appreciation of the female form in his larger than life depiction of women, in particular dancers they met in Greenwich Village or portraits of his wife.

Mr. Buchholz's renderings of Dorothea, however, are almost reverent. He places her as a young girl beside a beautiful still life of flowers in a vase in the Greenwich Village living room. She is wearing a formal dress of the day that would have had her equally at home in New York or at the White House for tea. It is quite charming. But most of all, the artist as father has captured his daughter's sweetness, her quiet contentment, her peaceful repose – all remarkable in a young, energetic girl who loved to dance and likely squirmed between poses. But it was indeed a fun, contented life that the Buchholz family provided for Dorothea from the early days in the Village to the summers at a cottage in New Jersey to the final move to rural Lyme, Connecticut, where she still lives with her husband today. As part of the legacy and “quiet contentment” one sees in the early portrait of Dorothea, one can still see what the artist painted over half a century ago in the eyes and face of Dorothea Cappiello today. When she speaks of her daughter, yet another generation of artist and

creative spirit, and her daughter's recent marriage, it becomes evident how the legacy of two special people, Frederick H. Buchholz and ede-else lives on in more than just their artwork, but in the "art spirit" as Robert Henri would say that spurred the creation of that artwork.

Turning to the works of ede-else, that quiet, yet spirited New Jersey daughter of convention who became both a leader of Greenwich Village and a social hostess in Connecticut society as well as a leading artist of her time, one sees imagination! She paints her works with aplomb and total command of line and color. She "plays" with forms making them exaggerated with line and color that creates "movement" even in the depiction of the Bovine family in repose, or cows sleeping. Her portrait of a well-endowed woman depicts flesh so corpulent it seems to be jumping off the canvas. She does it with unique control of line, color, and light.

Harking back to her daughter's comments that ede-else was conventional in her manner, did not advertise herself, yet was unconventional in her art and approach to life, one is not surprised to read that she and her husband started a tea house in Greenwich Village in the 1920s, helped found a poetry periodical that was as well read as loved in the Village, and had a beautiful daughter. The artists often brought their daughter along when they frequented the art exhibitions and events of the day when others would have left a young girl behind. "I got to know all the dogs and cats and other pets of the major gallery owners," quips Dorothea B. Cappiello. As a mother, ede-else understood that her daughter's survival and even future success was not to be found being "left behind" but by being exposed to art and the creative worlds, all under the watchful and protective eyes and near presence of her loving parents. Whether it was due to not having the budget for a nanny or a commitment to raise their only daughter themselves, it resulted in "managed" exposure to the arts. It was an education and exposure to art that neither Elsie Miller as the conventional third daughter of an East Orange, NJ, family could have ever hoped to experience, nor even the luxury of experience that Fred Buchholz ever had. His father, a successful society photographer, did not involve young Fred with his work and died when Fred was only 14, thus requiring the young Buchholz to work at non-artistic endeavors in order to support his mother.

Inclusion was the key to Dorothea's education, happiness and somewhat sheltered life as the daughter of two respected and successful artists in New York City's Greenwich Village. But the Buchholz family had found out love embraces success and by keeping together as a family, they

were able to embrace all the rush of the creative art world, while maintaining their intact, nuclear family with a system of values and honor that allowed for mutual respect.

Creative endeavors and where and to what one chooses to spend one's "free time" says a lot about people. The Quill, a Greenwich Village publication which sold for 20 cents in February 1924, was sub-headlined the publication "containing an accurate, Greenwich Village Directory covering Gossip, Poetry, & other Nonsense – such as Love, Uplift, Politics and Dramatic Comment, Experimental Art beyond comprehension, making no compromise with Vogue or Sanity." [sic] Elsie and Fred were not only contributors, but founders and as advertisers as well with various promotions of "Elsie and Fred," a tea house at 55 Christopher Street which served "a jolly good breakfast. Sundays til 2. Everyday from 7:30 til 10." Their tea house was also called "The Tart" at one point. It is obvious that a subtle sense of humor was part of the undercurrent, if otherwise quiet and conventional, lifestyle of the Buchholz family.

The family met dancers when they held sketch classes in their Greenwich Village home. The dance students needed the money for their studies and survival; the artists needed models for studio sketches. It was a working relationship of mutual respect and fun. One of those models was a young Yul Brenner, "before he shaved his head," laughs Dorothea Cappello. "Dancers could hold more interesting poses than other models and were in better shape physically."

None-the-less, ede-else maintained a sure and steadfast commitment to her art, often debuting a new canvas at one of the leading shows of the art world along side the works of her husband, whether it was at the prestigious Society of Independent Artists Annual Show or myriad other venues. As an artist, ede-else was as prolific and ubiquitous as any of her male contemporaries, exhibiting consistently. Perhaps this was due to that fact that most venues or critics simply did not know she was a woman (as she carefully intended), so there was never an issue of whether there was room for "just" another "woman" artist, or not. Her work gained entry to juried shows on the merit of the artwork alone. Not only did her use of the unique, self-selected name prevent the powers that be from discriminating against her, she was also careful to make sure that her work was not given extra credit or attention as the work of Mrs. Frederick H. Buchhholz, noted her daughter. As else-edee, the artist also exhibited in an all women art exhibition. This wide girth of acceptance at exhibitions at the American-British Art Center (1943) to the San Francisco Museum of Art (1946)

along with her memberships at the Lyme Art Association and the Creative Art Association speaks to her success when women (in any large numbers) were not in the forefront of the art movements.

As a woman Elsie Miller went out of her way to carefully segment her life as perhaps only women of the twenty-first century are learning to do. But it was not common in the early decades of the twentieth century to carefully delineate one's work as a professional, one's work as a social wife of considerable standing, and one's work as a mother. This remarkable woman did all three well. She was equally comfortable as the free-spirited Elsie of Greenwich Village, throwing together a tea house with her husband as she was as ede-else, the artist, creating her unique drawings in Conté, a cinnamon colored pencil, or delightful spring-colored oil paintings of nudes or bovines as she was in her gentle, yet firm, guiding role as mother to her only child as she was at serving tea as Mrs. Frederick Buchholz at the Florence Griswold Museum in later years.

As an artist, ede-else's artwork has a more fluid, movement orientation than her contemporaries. There is an almost Oriental-like influence to her work, yet she studied under classical traditionalists at the Art Students' League and was a mainstream exhibitor in American post-impressionist circles. Her daughter says that although her parents were not traditionally religious people who attended a particular church, they were deeply spiritual people, and her mother was influenced by eastern philosophies and religious approaches. One sees this Eastern influence in particular in her rendition of trees, horses, and landscapes. It is less noticeable in renditions of the human form.

"Ironically, it was my father who was the student of other philosophies as he was a great reader. Perhaps because he did not have the opportunity to finish his formal education, he continued on his own. He was a constant user of his library card, bringing home a stack of books every two weeks. My mother was more selective, and yes, eastern philosophies interested them both. At one point, my father started practicing calligraphy," explains Dorothea B. Cappiello. This couple-oriented approach to intellectual movements speaks to the multiple synergies between them as people and artists.

As American regional artists, both Frederick Buchholz and ede-else bring to the study of American art history a deep understanding of everyday life in New Jersey, Connecticut, Rhode Island, and New York, as well as Massachusetts (in terms of Frederick Buchholz who hailed from Springfield). They did not just observe, they participated in the major movements of their times or chose not to.

They did not like the politics of the WPA, for example. Largely regarded as Franklin Delano Roosevelt's "New Deal" for artists, WPA commissions kept artists afloat during the Great Depression. Artists painted large idealized murals which still adorn government and postal buildings throughout the nation. The program was not to the liking of either Fred or Edith. They considered that type of government-commissioned work a betrayal of their artistic sentiments. Others saw WPA art as "propaganda art." Perhaps because these artists did not like what it did to their colleagues, it did not appeal to the couple. Buchholz himself, however, without subsidy, painted a number of reconstruction-style paintings that illustrate the worker, in a realistic fashion, not a politicized, idealized fashion. Buchholz nonetheless painted with such flair and fluidity that one cannot mistake the "message" of the works that portray the dismal despair of the poor, the oppressive darkness of the abandoned industrial age, or the loneliness of a stark individual.

Frederick H. Buchholz and Edith were artists who understood they had to work if their artwork was not selling. But they chose endeavors that supported their beliefs, not belied their beliefs. During the war years in the 1940s, Fred Buchholz went to work for Republic Aircraft, a major supplier of fighter planes for the Allied cause, where he worked riveting aircraft wings. Earlier he had designed blankets for companies such as Sears, Montgomery Ward and J.C. Penney; however, when the blanket industry was turned mostly to creating blankets of only one type and color for the armed forces, the need for designers was limited. So Buchholz was pragmatic in his desire to provide for his family without compromising his artistic goals. He simply took on additional jobs.

As a family, the Buchholz's traveled among the states of New Jersey, New York, Connecticut, Rhode Island and Massachusetts. Elsie Miller's family had offered them a summer home on Bass Lake in New Jersey in the early 1920s, which later became a retreat for Princeton University. At times they did summer in New Jersey, on Lake Owassa, where they built a cabin with a large studio, but eventually, the art world drew them to the Connecticut shores where an interesting group had founded the Lyme Art Association, the nation's oldest, continuous summer art colony.

In New York City, both artists were active in organizations of great importance in American art history. One was the Society of Independent Artists that believed in no juries. Juried art exhibitions as always are the great eliminator of innovation to some and the guardian of quality to others. Bureaucracy reigned at all the major exhibitions and some of the best artists, even Mary Cassatt,

complained that it took so much red tape and time to submit a work of art to an exhibition, it hardly seemed worth the effort. The artistic, creative talent and minds always seemed to clash with the business-like demands of putting together profitable exhibitions.

Solutions came in the form of the Society of Independent Artists in New York City and the Lyme Art Association in Old Lyme, Connecticut. Both organizations strove to simplify the exhibition process by electing members and having no outsiders deem what was and what was not art. In New York City, where the range was always more eclectic and controversial due to the sheer numbers of artists, the so called "open" exhibitions were either reviled or lauded by the press and the critics. One show at the Waldorf Hotel gained great acclaim while others were deemed too diluted by lesser talent. In Connecticut, however, the traditionalists were free to act on their own accord without quite so critical an audience as the New York critics and reviewers. Connecticut certainly was easier on all the artists than New York City had been. But Frederick Buchholz and ede-else garnered support and praise in both venues.

Critics in New York hailed Frederick Buchholz's portrait of "Leda" from the myth of Leda and the Swan as a masterwork. It also drew controversy for its sensuality. Work by ede-ede whether shown in New York or Connecticut was similarly lauded for its innovation yet technical excellence. The Industrial Age, however, is never evident in the body of works by ede-else. "It was not an era that my mother identified at all with in her artwork," says the artist's daughter. "My father was involved emotionally and artistically with the laborer and the reconstruction era." They were American artists who epitomized what the whole American post-impressionist movement was later to be recognized for in history – a combination of technical ability with much needed "unstudied" imagination that had been lacking in the European art forms. It's the difference between a frees-style landscape of a natural setting versus a depiction of a designed park. There was also a combination that ranged from the "sweetness" of the American pastoral landscape to the stark reality of the Industrial age that shows itself in the works of both Buchholz and ede-else as well as their contemporaries.

How did they become such versatile yet accomplished artists of their time? In looking back on their work, with their personal histories in mind, one sees that they painted not from a distance but from an integral center of their lives. These were not singles painting idealized versions of children; they were devoted parents painting their beautiful, artistic and intelligent daughter who they raised

together. These were not angry politically polarized reformers painting propaganda renditions of art for government; they were Americans of middle class values who suffered the times as well as beating the odds against adversity toward their own mutual success as a family. When Frederick H. Buchholz painted a factory or workers on girders or a scene from an auction, it was something he had done, lived or taken part in as a man. When ede-else painted a lusty, over-endowed nude, she painted as an artist, not as a middle class woman with sensibilities that precluded her seeing the beauty of the human form. Yet, by living conventional lives that overcame struggle and achieved comfort, they were able as a couple to paint what they saw along the way with integrity and to their best abilities.

Everything the couple did and achieved reflected their greater worldviews. When they organized an exhibition, it was not just a matter of hanging the paintings; it was matter of creating an ambiance. They were leaders in the movement of "designing a set" for the presentation of an exhibition or show. They and other artists who would be exhibiting their works in a particular show painted expansive murals on brown paper creating a backdrop of imagination that would lead viewers into another mindset from which to absorb the works of art on display. Of course, this too was as controversial in the early part of the last century as it is today. The traditionalists would complain that the focus and attention was not on each work of art; these were the critics and more often artists who wanted buyers to simply "see" works of art on one colored or otherwise stark walls that would focus all the attention on the particular work for sale. There were and are painters who even believed sculpture or flowers would "compete" for the attention of framed work and so should not be included. None-the-less, Fred Buchholz was much admired for his skills in creating an exhibition and its ambiance when he first joined the Lyme Art Association in Old Lyme, CT., where he served on the "hanging committee" for years thereafter. Portions of the elaborate backdrops drawn on brown or white paper are in evidence in some of the archival pictures of exhibitions of the past. It is a practice the LAA ceased to follow as members of the Buchholz generation passed away. Future generations sought a simple, monotone taupe backdrop for walls.

Neither Frederick H. Buchholz nor ede-else had any of those limiting sentiments. They were assured in their own commitments to creative endeavors and equally applauded all media of artistic talent. In particular, they admired dancers and often used dancers as models simply because they were the epitome of fluid movement that artists try to capture. In no way did paintings of fluid movement

stop Frederick H. Buchholz from executing a still life of excellent caliber, nor ede-else from creating an exacting drawing of an inanimate object, but neither ever would have dreamed of limiting the search for an artistic environment or movement that embraced all the arts.

Perhaps this intellectual, all-inclusive approach was their greatest gift to the American art movement of the twentieth century. They embraced poetry and words with as welcoming a stance as they embraced drawing, painting and sculpture. Most importantly, they not only understood, but created the environment for their beloved daughter to embrace the art of dance and movement in a time when conventional, conservative middle class sensibilities may not have allowed it despite its clear distinction as an art form rather than entertainment. As artists, as people, as a family, Mr. and Mrs. Frederick Buchholz, or Elsie and Fred, or Frederick H. Buchholz and ede-else, they were uniquely successful. The Buchholz family has left us all a legacy as part of the American experience of the Twentieth Century. And in their daughter, son-inlaw, granddaughter and her husband, they have left us with a family of great values and gifts they share with the communities in which they live. Both ede-else and Frederick Buchholz have left us with an unedited, unabridged "accurate" account and directory of American artists and tradition and life as they knew it in New Jersey, New York, Connecticut and Massachusetts through their artwork, their words and the organizations they influenced. Each without support when they first started out on the adventure of a life in art, they created a supportive environment in a world larger than just their own.

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About the Author: Merja Helen Lehtinen is a journalist who has covered the arts and business for over twenty years for national and international magazines. She served as director of the Lyme Art Association from 1997 to 1999. A graduate of Mount Holyoke College, she has a B.A. in American Studies, including art history, earned there and at Dartmouth College. She did her post graduate work at the University of Helsinki, Graduate Faculty of Arts and Humanities, in Finland.

ede-else - fine artist

a/k/a Ede-Else + Elsie M. Miller (maiden name)

Born August 19th 1894, East Orange, New York

Spouse Frederick Buchholz - fine artist

Deceased February 19th 1984, Lyme, Conn.

Instruction:

Art Students League - 5 years (Drawing, Painting, Oils, Watercolors, Ink,
New York City, N.Y. composition)

Instructors - Edward Chase, Kenneth Hayes Miller, Louis Mora

Group Shows:

1922 - 1944 - Society of Independent Artists, New York City, N.Y.

1933 - Wives of Painters & Sculptors, Contemporary Art, New York City, N.Y.

1934 - Academy of Allied Arts, New York City, N.Y.

1935 - Contemporary Arts, New York City, N.Y.

1938 - Four-Women Exhibition, Vendome Galleries, New York City, N.Y.

1942 - Bombshell Artists Group, Riverside Museum, New York City, N.Y.

1943 - American British Art Association, New York City, N.Y.

1943 - 1945 - League of Present Day Artists, New York City, N.Y.

1944 - Chappelier Gallery, New York City, N.Y.

1946 - San Francisco Art Association, San Francisco Museum of Art,
San Francisco, CA

1946 - Creative Art Associates, Riverside Museum, New York City, N.Y.

1950 '51 '53 '56 - " " " National Arts Ass. New York City, N.Y.

1959 - " " " Riverside Museum, New York City, N.Y.

1949 - National Arts Club, New York City, N.Y.

1950 - 1983 - Essex Art Association, Essex, Conn

1950-1983 - Lyme Art Association, Old Lyme, Conn

1957- - Wells Turner Gallery, Glastonbury, Conn

1957- - State College Art Gallery, Willimantic, Conn.

1957- - University of Connecticut, Storrs, Conn.

1957- - Attleboro Museum of Art, Attleboro, Mass.

1958- - Fremont Foundation, Fremont, Mich

1958- - State College Gallery, LaCrosse, Mich

1958- - County Library, Mason City, Iowa

1958- - Bethany College, Bethany, OKla.

1958- - Little Studio, New York City, N.Y.

1958- - Condon Riley Gallery, New York City, N.Y.

1958- - Lincoln University, Jefferson City, Mo.

1960- - The Essex Group, Riverside Museum, New York City, N.Y.

1972-1973- The Clinton Art Society, Clinton, Conn.

1984- - Memorial Show, Essex Arts Association, Essex, Conn

1990- - Memorial Show, Lyme Art Association, Old Lyme, Conn

Art Organization Volunteers:

Hostess - Lyme Art Association, Old Lyme, Conn

Hostess - Florence Griswold Museum, Old Lyme, Conn

Collections:

Many private accross U.S.A.

Lyme Town Hall, Lyme, Conn

Lyme Library, Lyme, Conn.

This compilation prepared by Dorothea Buchholz Cappiello (daughter)

5/30/02 - update to be added on further research

Frederick (Heppner) Bruchholz - fine artist
aka Heppner - theatrical cartoonist

Born August 5th 1901, Springfield, Mass.

Spouse ede-else - fine artist

Deceased December 17th 1983, Lyme, Conn.

Instruction:

Early interest - self taught

Lavelly + Emmet, Springfield, Mass.

Art Students League, New York City, N.Y.

Instructors - E. Foster, Kenneth Hayes Miller

There after life experience

One Man Shows:

1934 - Erich Newhouse Gallery, New York City, N.Y.

1938 - Decorators Club Gallery, New York City, N.Y.

1954 - G. W. Vincent Smith Museum, Springfield, Mass.

Retrospect Show:

1948 - Y. M. + Y. W. H. A. Kaufman Gallery, New York City, N.Y.

(works from 1923 thru 1947)

Group Shows:

1922 - Springfield Institute of Art, Springfield, Mass.

1922 - 1944 - Society of Independent Artist, New York City, N.Y.

1924 - Young Artist Group Exhibition, Elsie + Fred Tea Room, New York City, N.Y.

1932 - Exhibition by Young Painters, College Art Association,

Farragil Galleries, New York City, N.Y.

- ?
- Art Commentary on Lynching, Arthur U. Newtown, Galleries, New York City, N.Y.
 - 1929 • - Opportunity Gallery, New York City, N.Y.
 - 1931 • - Down Town Gallery, New York City, N.Y.
 - 1933 • 1934 - Academy of Allied Arts, New York City, N.Y.
 - 1934 • - A C A Gallery, New York City, N.Y.
 - 1935 • - Contemporary Arts, New York City, N.Y.
 - 1936 • - Municipal Art Committee, New York City, N.Y.
 - 1941 • - The Springfield Art League, Springfield Museum of Fine Arts, Springfield, Mass.
 - 1942 • - Bombshell Artists Group, Riverside Museum, New York City, N.Y.
 - 1942 • - Washington Square Outdoor exhibition, New York City, N.Y.
 - 1942 • - Helero Painters, Pinacotheca Gallery, New York City, N.Y.
 - 1943 • 1945 - League of Present Day Artists, New York City, N.Y.
 - 1943 • - American British Art Center, New York City, N.Y.
 - 1944 • - Chappellier Gallery, New York City, N.Y.
 - 1946 • - American Watercolor Society, New York City, N.Y.
 - 1946 • - San Francisco Art Association, San Francisco Museum of Art, San Francisco, CA
 - 1946 • - Jackson, Miss.
 - 1946 • - Creative Art Associates, Riverside Museum, New York City, N.Y.
 - 1950, '50, '51, '53, '56 • " " " , National Arts Ass., New York City, N.Y.
 - 1957 • " " " , Riverside Museum, New York City, N.Y.
 - 1949 • - National Arts Club, New York City, N.Y.
 - 1950 • 1983 - Essex Art Association, Essex, Conn.
 - 1950 • 1983 - Lyme Art Association, Old Lyme, Conn.
 - 1957 • - Attleboro Museum of Art, Attleboro, Mass
 - 1957 • - State College Art Gallery, Willimantic, Conn
 - 1958 • - Fremont Foundation, Fremont, Mich

- 1958 • - State College Gallery, La Crosse, Wis.
- 1958 • - County Library, Mason City, Iowa
- 1958 • - Bethany College, Bethany, Okla.
- 1959 • - Condon Riley Gallery, New York City, N.Y.
- 1960 • - The Essex Group, Riverside Museum, New York City, N.Y.
- 1972 • - European traveling Show of American Art - Mrs Sterner
- 1972 - 1973 - The Clinton Art Society, Clinton, Conn
- 19 • - Association of American Artists, New York City, N.Y.
- 1984 • - Memorial Show, Essex Art Association, Essex, Conn.
- 1990 • - Memorial Show, Lyme Art Association, Old Lyme, Conn
- 1998 • - Self Portraits by American Artists, Krasdale Foods, White Plains, N.Y.

Art Organization Officers:

- 1935 - 1937 - Treasurer, Society of Independent Artist, New York City, N.Y.
- 1938 - 1944 - Secretary, Society of Independent Artist, New York City, N.Y.
- 1942 • - President, Bombshell Artist Group, sponsored by J. Alden Jewell, then art critic New York Times
- 1943 - 1945 - 1st President, League of Present Day Artist, New York City, N.Y.
- 1946 - 1947 - Chairman, Creative Art Associates, New York City, N.Y.
- 1967 - 1970 - President, Lyme Art Association, Old Lyme, Conn.

Collections:

Many private across U.S.A.

Adelaide De Groot - donated to the Metropolitan Museum of Art,
New York City, N.Y.

Lyme Town Hall, Lyme, Conn

Lyme Library, Lyme, Conn

compilation prepared by Dorothea Buchholz Cappiello 5/30/02
up dates to be added on further research